

1032, are discussed. Through musical excerpts, the author indicates various interpretations that would be correct in performance.

----- A DISCUSSION OF SELECTED ORNAMENTATION IN J. S. BACH'S FLUTE SONATAS - PART III, Vol. XXIX, No. 3, Spring, 1981, p. 47. Selected ornamentations in Bach's Sonata in E Major for Flute and Basso Continuo, BWV 1035, are discussed. This article deals strictly with appoggiaturas.

----- A DISCUSSION OF SELECTED ORNAMENTATION IN J. S. BACH'S FLUTE SONATAS - PART IV, Vol. XXIX, No. 4, Summer, 1981, p. 15. Selected ornamentations in the following works are discussed: Sonata in E-flat Major for Flute and Obligato Cembalo, BWV 1031; Sonata in C Major for Flute and Basso Continuo, BWV 1033; Sonata in e minor for Flute and Basso Continuo, BWV 1034; and Partita in a minor for Flute Alone, BWV 1013.

Fletcher, Richard W. MUSIC FOR BASSOON AND SMALL STRING ENSEMBLE, CIRCA 1700-1825, Vol. XXIX, No. 2, Winter, 1980-1981, p. 15. Included in this article is a list of one-hundred five works for bassoon and small string ensemble. The difficulty of the compositions ranges from a moderate level to those intended for a gifted soloist.

Gee, Harry R. DISCOGRAPHY OF PARIS CONSERVATORY CLARINET SOLOS, Vol. XXIX, No. 3, Spring, 1981, p. 59. The author compiled a listing of clarinet solos originating from the Paris Conservatory which have been recorded. Included are the name of the artist and the catalog number of the recording.

Gehner, Robert. ACQUIRING AIR STREAM CONTROL IN FRENCH HORN PERFORMANCE, Vol. XXIX, No. 3, Spring, 1981, p. 14. The author shows the importance of air stream control by quoting several sources on the relationship of air stream to successful performance. He observed studies of the concept that air stream changes direction in relation to the register being played.

Larrick, Geary. THE WISDOM OF THE DRUM, OR, WHY CAN'T JOHNNY SIGHT-SING BETTER?, Vol. XXIX, No. 1, Fall, 1980, p. 55. This article deals with music as organized sound, though not necessarily involving pitch, as in the case of the percussionist. The reader is to contemplate the role of the educator in preparing the percussion student.

Leech, Karen D. RECITAL ATTENDANCE COURSE PRODUCES CRITICAL LISTENERS AND STUDENT CREDIT HOURS, Vol. XXIX, No. 1, Fall, 1980, p. 39. Leech explains the guidelines for a course at Montana State University which requires attendance at recitals or concerts. Students are also expected to hand in a written review for each performance attended.

Osborne, Charles. MUSIC FOR FLUTE AND ORGAN, Vol. XXIX, No. 2, Winter, 1980-1981, p. 32. Osborne has compiled a listing of selected music for flute and organ. There is a brief description included with each of the twenty-five compositions, encompassing level of difficulty and length.

Small, Rosemary. XL PLUS ONE: PERFORMANCE SUGGESTIONS AND ANALYSIS, Vol. XXIX, No. 4, Summer, 1981, p. 4. XL Plus One is a solo for multiple percussion, specifically forty-one instruments. Alvin Etler was commissioned by the National Association of College Wind and Percussion Instructors in 1970 to compose such a work. Instrumentation, performance set-up, and the serialized technique are discussed.

Stanley, Donald A. TWO SONATAS FOR TUBA AND PIANO, Vol. XXIX, No. 1, Fall, 1980, p. 16. This article discusses the third and fourth movements of Walter S. Hartley's Sonata for Tuba and Piano. Stanley provides an extremely detailed analysis, with musical examples to illustrate certain points.

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- TWO SONATAS FOR TUBA AND PIANO, Vol. XXIX, No. 2, Winter, 1980-1981, p. 8, Part IV. Stanley begins with a biographical sketch of Paul Hindemith. He then discusses Hindemith's Sonate for Bassuba and Piano, which was written to fulfill the need for solo literature for the tuba.
- TWO SONATAS FOR TUBA AND PIANO, Vol. XXIX, No. 3, Spring, 1981, p. 35. A detailed analysis is given of the first movement of Hindemith's Sonate for Bassuba and Piano. Stanley observes that an ABA form is used, and that the movement contains three melodic ideas.
- TWO SONATAS FOR TUBA AND PIANO, Vol. XXIX, No. 4, Summer, 1981, p. 22. In this sixth part of his article, the author discusses the second movement of Hindemith's Sonate for Bassuba and Piano. He observes that the rhythmic elements have been simplified in this movement.
- Webb, Robert K. SUPPLEMENTAL LIST OF WORKS FOR FLUTE CHOIR, Vol. XXIX, No. 3, Spring, 1981, p. 22. Sixty-three selections are included on this list of flute choir literature. The title, composer, source of the material, exact instrumentation, and comments on level of difficulty are also included.
- West, Charles. THE NEGLECTED NONET, Vol. XXIX, No. 3, Spring, 1981, p. 4. An explanation is given of the nonet, an ensemble which includes flute, oboe, clarinet, bassoon, horn, violin, viola, cello and bass. Included with the article is a listing of literature for this ensemble.
- Winking, John. FUNCTIONAL INTONATION AND CLARINET FINGERING, Vol. XXIX, No. 2, Winter, 1980-1981, p. 4. Winking discusses the concept of "functional intonation", i.e., the idea that the pitch of a given note be adjusted according to that note's function in a melodic or harmonic situation.
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BASSOON BOOK REVIEW

by

Rodney Boyd, Associate Professor of Music
Washburn University, Topeka, Kansas

Weait, Christopher: BASSOON REED MAKING - A BASIC TECHNIQUE; Second Edition; New York: McGinnis & Marx, 1980; 32pp; Price not indicated.

This second edition of a fine reed making text first published in 1970 has as its main revisionary purpose the inclusion of metric measurements in the illustrations. It achieves this using the same clear illustrations also available in the first edition. The main deficiency, however, of this edition is that the metric measurements are not also included in the text beside the English equivalents. This would much improve the usefulness of this book to the reed maker who wants to give the metric measurements a good try as Mr. Weait advocates in the preface.

The text is very clear in its instructions. It is amply supplied with possible options in the reed making process as well as with the necessary cautions that would aid the novice achieve successful results in even the earliest attempts at reed making. The organization is superb and gives the reed maker a very fine basic technique for making bassoon reeds.

Suggestions for further improvements of a possible third edition would be the mentioning of the availability of an electric hot mandrel in the tools listed on page eight. Also on page eight it would be helpful if the method for determining the measurements would be included.

